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blende, and garnets of various sizes, some clear and sparkling but small, other masses much larger, but dull in color. Then, again, it is difficult to find so much as a square inch on which the moss has not begun to grow, which it does by little erect plants exceedingly small at first, and of the darkest green. The lichens, also, do their share, throwing out their seeds, which take root in the immediate vicinity of the mother plant, and like the mosses show from the first, the color of the mother plant. All this time not a word of the animal life, from the ants which scour the rock in every direction, untiring and unsatisfied—I saw two just now lugging along a bit of fat pork the remnant of somebody's luncheon in weeks gone by as big at least as fifty ants;—to the little burning orange-scarlet spider who moves with such rapidity that it is difficult to see if he *has* legs, much less to count them. And, just now, on a bright clear-green leaf of wild cherry there lighted a fairy fly exquisitely delicate in shape, and with a body of such vivid, but pale, green enamel as was delicious to see. And this is the rock which we see in pictures, painted with a few daubs of gray, and perhaps blotted here and there with a patch of green!"

July 4, 1863.

—"Even in F's picture, the inexplicable modern love of dull color, of sober hues has made its influence felt. This has coupled itself with an equally inexplicable dislike of definite forms; of patterns—whether considered as arrangements of lines, or of colors of ornaments,—jewelry or other; and, at last, of detail everywhere. The fatal error of so-called generalization has crept in everywhere, and putting its stigma on individualism, has reduced Art to an unhappy mask. A Venetian or a Fleming would have put in place of this dull brown curtain, or wall-paper, behind F's subject a curtain with some well designed, interesting pattern, and either in bright color, or in black relieved with gold. Thus, behind the Virgin, in the excellent copy from Hewling in the Bryan gallery—'Joseph and Mary,' according to the catalogue; but, is it not rather Elizabeth and Zacharias?—there hangs a beautiful bit of tapestry, a black pattern on a ground of gold. Nor is the love of these things entirely dead among the moderns. Baron Leys and James Tissot have done very interesting things in this way. On the hem of Margaret's apron, in Tissot's picture in the Artists' Fund, there is a bit of embroidery very ingenious in color and form."

"He who feeds men serveth few;
He serves all, who dares be true."

EMERSON.